Промінь
Promin

Українська мова для дорослих
Ukrainian Language Classes for Adults

Одарка Москалюк-Руткай пише писанки
Ukrainian Easter Egg Expert

Вирощуємо кріп
Growing Dill

Союз Українок Канади

June/July 2019 Issue

ПРОМІНЬ
Виходить що другого місяця,
видає
СОЮЗ УКРАЇНОК КАНАДИ
Рік LVIX
червень - липень, 2019 р.

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Canada

Дорогі Читачі!

Подумаймо про свій підхід до журналу "Промінь". Чи в наших відділах існує референтка? Чи вона тільки збирає передплати, чи вона також висилає новинки відділу редакторці, фото? Це можна дуже легко зробити й ще безплатно почерез електронну пошту. Навчімось як це робити якщо ще не вміємо! (bridgesl@telus.net)

Коли Ви останній раз щось прочитали про свій відділ у Промені? Я недавно отримала обіжники Провінційних Управ Аль-берти (як Альбертська членка Союзу) та Манітоби. (Чи в них є референтки Променя?) Дякую голові Манітобської Управи, що вона Променеві вислала копію свого обіжника. Було би добре, якби кожна провінційна управа висилала стало редакторці Променя примірник свого обіжника, щоб вона могла помістити провінційні новинки в журналі.

Східня Рада Союзу Українок Канади має свою сторінку при Фейсбук. Я часто дивлюся в цю сторінку, але часто не розумію про що йде мова, бо дуже мало деталів подається цим способом. А я щойно зауважила, що мій Відділ має аж дві сторінки! Одна—під короткою назвою, а друга під довгою. Треба обов'язково одну скасувати, бо інакше, ми щось пропустимо! Інформація, що на цих сторінках подана дуже часто неповна, не точно написана й не граматично написана. Ще й до того, не знати звідки взято—хто це написав чи сказав?

Хоч журнал дуже поволі видається в спорівнані з інтернетом, наша інформація повніша, більш акуратна, граматично подана й відкрита щодо джерел. Тому ми ще не перейшли на інший формат. Але гарно було би мати кольорове число. Наші провінційні обіжники кольорові! І може ще відео? На це треба було би електронічної версії.

"Промінь" міг би бути навіть кращим!

З пошаною,
Леона Фарина Бриджес

Leona Bridges
Editor

Dear Readers of Promin,

Let's rethink our approach to "Promin". Is there a Promin representative on your local branch executive? Does she just collect subscriptions or does she also send articles about your branch events and photos to the editor of Promin? It's so easy to do and it's free! Isn't it time we learned how to do this? Ask a grandchild to help you! My email address is: bridgesl@telus.net.

When was the last time you read about your own branch in Promin? As a member of UWAC, I recently received a newsletter by email from the Alberta Provincial Executive. The Manitoba Provincial

Executive sent Promin a paper copy of its most recent newsletter. Thank you, Olena Garrity! This was a first. Do we have provincial representatives of Promin? Should they not send me material to publish in Promin on a regular basis?

The Eastern Executive of UWAC has a Facebook page. I check it out frequently. Often, I can't follow what is being "talked" about as few details are given. Posts are made "on the fly". My own branch of UWAC has two Facebook pages, I've discovered. One appears under the abbreviated name of the branch and one under the "long" name. I would say that one of these pages should be suppressed—visitors will otherwise miss information that was posted on one or the other. In any case, information appearing on Facebook pages that I have visited is often incomplete, inaccurate, grammatically incorrect and sources are unidentified.

A hard copy magazine constitutes such a slow medium, compared to the internet, but our information is as complete as possible, as accurate as editing can make it, as grammatically correct as editing can make it (important for clear communication) and acknowledges authors, photographers, contributors and sources. I wish it were in full colour, like our provincial newsletters are. How about some videos? Looks like we need an electronic copy!

"Promin" could be so much better!

Sincerely,
Leona Faryna Bridges

Front Cover:

Spray of lacy dill flowers with a view of umbel - Photo by Vivian Skakun

Back Cover:

Darcia Moskaluk Rutkay's Toronto-themed Easter egg using Ukrainian folk design for the Toronto Star.

DEADLINES

Please note that the deadline for submissions for our **August - September** issue is

June 20, 2019

Upcoming submission deadlines are:
Aug - Sept issue - June 20, 2019
Oct - Nov issue - August 20, 2019
Dec - Jan issue - October 20, 2019

For more information contact:
bridgesl@telus.net
780-619-4416 (mobile)

Donations

Anonymous	$ 50.00
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Jurychuk, Olia, Grimsby, ON	$ 50.00
Lach, Anne and Morris, Kirkland, PQ	$ 20.00
Makarenko, Olga, Etobicoke, ON	$ 100.00
Matthews, William and Lesia, St. Catharines, ON	$ 30.00
Nikiforuk, Olga, North Battleford, SK	$ 15.00
UWAC, Lesia Ukrainka Branch, St. Elia, Edmonton AB	$ 500.00
UWAC, Olha Kobylianska Branch, Chilliwack, BC (with Anketa)	$ 100.00
Wasylyshen, Iris, Yorkton, SK	$ 20.00
Zacherniuk, Olena, Edmonton, AB	$ 20.00

Donations in Memory of...

- Basaraba, Eunice, Wolfville, NS — $ 40.00
  In memory of parents Tekla and Peter Harasymchuk and Godparents Mary and William Nowosad
- Faryna, Betty, Victoria, BC — $ 100.00
  In memory of aunt Pauline Kindrachuk
- Gadowsky, Orson and Vivian, Edmonton, and Metrunec, Ron — $ 40.00
  In memory of Pauline Kindrachuk
- Holden, Marie and Lloyd, Edmonton, AB — $ 100.00
  In memory of parents Malania Dutchak Mychayluk and Anton Mychayluk, sisters Olga and Rosalia Chornoluk, niece Mary Ann Euchak
- Kindrachuk Family — $ 200.00
  In memory of Pauline Kindrachuk
- Malysh Family, Vernon, BC — $ 100.00
  In memory of mother Anne (Daneliuk) Malysh
- Remenda, Rose, Canora, SK — $ 25.00
  In memory of Lena Remenda
- Semenuik, Pauline, Yorkon, SK — $ 150.00
  In memory of husband Vasyl'(William) Semenuik (d. 2014)
- Serray, Andrew W., Winnipeg, MB — $ 40.00
  In memory of Nicholas and Anne Serray (Yorkton, SK)
- UWAC, Olha Kobylianska Branch, Smoky Lake, AB — $ 25.00
  In memory of Gene Zwozdesky
- UWAC, Lesia Ukrainka Branch, Dauphin, MB — $ 25.00
  In memory of member Olga Luky
- Wenger, Mary, Montreal, QC — $ 50.00
  In memory of parents Mykola and Sophia Shych

May their Memories be eternal. Вічная пам'ять!

The Board and staff of Promin wishes to thank every donor for each donation. We fully understand the service, the dedication and the commitment that each dollar represents and we are honoured by, and thank you for, your support.

March 8, 2019 (44th International Women's Day)
Enclosed is my past due renewal of Promin, an informative journal that keeps people connected across the country. Many awesome stories loaded with success and accomplishments. Thank you for all your dedication!

Laara Tayler,
Burnaby, BC

Dear Betty Corlett,
Enclosed is my renewal. Your editor, Leona Bridges' note on page 9 of the last issue of Promin (April/May 2019) is **totally wrong** regarding the relationship between the late Anna Ewanchuk and Ann Ewanchuk, both of North Battleford, SK.

Jennie Penzie,
President Olena Pchilka Branch,
North Battleford, SK

Editor's Note: Thank you for this correction!

I am enclosing a donation to the Promin press fund in loving memory of our parents, Malania Dutchak Mychayluk and Anton Mychayluk; my dear sisters, Olga and Rosalia Chornoluk; my dear niece, MaryAnn Euchak. May their memory be eternal!

Marie and Lloyd Holden,
Edmonton, AB

Слава Богу!
Great job. Excellent magazine! God bless,

Andrew Serray,
Winnipeg, MB

Дорога пані Редакторко!
Включаю передплату на слідуючих двох років. Мені найкраще подобаються ваші писання на темат садівництво й рецепти. Продовжуйте вашу добру роботу!

Оля Юрійчук,
Ґрімсбі, ОН

Dear Editor,
I am enclosing a cheque for my subscription along with a donation in memory of my parents and godparents, who passed away more than forty years ago. They were: Tekla and Peter Harasymchuk and Mary and William Nowosad. Memory eternal!
Wishing you and all the staff a happy Spring and a blessed Paska, sincerely,

Eunice Basaraba,
Wolfville, NS

The members of the Ukrainian Women's Association of Canada Lesia Ukrainka Branch of Dauphin, Manitoba are donating an everlasting wreath in memory of our member, Olga Luky, who has entered into eternal rest. May her memory be eternal! Вічная пам'ять!

Jessie Maranchuk, President;
Rose Hrytsay, Secretary
UWAC Lesia Ukrainka,
Dauphin, MB

Добрий день!
Пересилаю дворічну передплату на журнал "Промінь". Сердечне спасибі всім працівникам журналу. Дай Боже сили й здоров'я продовжувати наше українське культурне видання.

Ольга Горегляд,
Ошава, ОН

Dear Leona and Betty,
Enclosed is a donation in memory of my aunt, the late Pauline Kindrachuk. A long-time subscriber, Pauline continued to enjoy reading Promin in her later years in Vernon, where she was a member of the Assumption of St. Mary's Parish and of the UWAC. She will be missed by her family and friends. Sincerely,

Betty Faryna,
Victoria, BC

Editor's Note: In our last issue (April/May 2019), a letter to the editor appeared written by Pauline herself. In the letter, she announces that she must retire from her position as Promin Convenor. Pauline was devoted to this journal and we will miss her unflagging support! Вічна їй пам'ять!

Dear Ladies,
Слава Ісусу Христу! Слава на віки!
I am writing to you once again to request our annual memorial notice for our mother, Sophia Wasylyshyn, of blessed memory. We greatly appreciate your hard work in continuing to ensure that Promin lives on. It is truly a publication that encourages Ukrainian women to broaden their horizons and to appreciate their heritage and language.
We wish you a blessed Paska!
Sincerely,

Chris Ulan and Doreen Keir,
Saskatoon, SK

СЛУХАЄМО СВОЇХ ЧИТАЧІВ!

Dear Leona,
Thanks again for your continuing progress with Promin. Your readers are very impressed with all the information. Also, it was lovely seeing you at the UOCC Centenary Celebration last year in Saskatoon!
Sincerely,

Doreen Keir,
Saskatoon, SK

Високоповажні пані Єлисавета Корлетт і пані Леона Бриджес!
Хочу Вашої поради. Я зберегла журнали "Промінь" ще від 1963-го року. Вони є дуже дорогоційні мені, але я мушу збутися їх, бо вони заберають багато місця в моїй хаті й не маю охоти їх викидати, ані в смітник, ані в "recycling". Локальна міська бібліотека приймає примірники лише за останніх п'ять років. Що я маю робити?
Я дуже цікавлюся читати "Промінь". Він видається на високому рівні—це є похвала всім талановитим жінкам і українському народові.
Разом з цим листом, висилаю пожертву на прес-фонд журнала "Промінь" у пам'ять мужа, Василя, який упокоївся 2014 р.
Чекаю на Вашу відповідь і бажаю Божого благословення для всіх працівників у видання журнала "Промінь".
Остаюся з пошаною,

Параскевія Семенюк,
Йорктон, СК

Відповідь редакторки: От Ви підносите важливе питання збереження всіх чисел "Променя"! Може є в нас і інші читачі, які зберігають кожне число, як і Ви. Коли я стала редакторкою в 2014-му році, я шукала архіви "Променя", щоб мати повний склад чисел у себе. Тут у Едмонтоні повиннен він бути, бо тут знаходиться в цей час Крайова Управа С.У.К. Не було його, хіба десь у Вінніпезі, чи в Гамільтоні, чи в Саскачевані. Я рішила, що редакторка повинна мати повний склад чисел журналу й що вона повинна подбати, щоб був повний архів їх. Отже, три роки тому, я отримала колекцію (1960 р. до 2016 р.) від пані Ольги Никифорук з Саскачевану. Мені привезли звідти панство Андрій та Петруся Цьони. Я їм усім дуже вдячна! Я що два місяці додаю до своєїй колекції слідуюче число. Навіть перед цим, я вишукала в бібліотеці Союзу Українок Канади Катедри св. Івана (існує під Катедрою від 1934-го року) майже повний склад журналів "Промінь". Бібліотека була занедбана. Я попросила Орисю Єринюк переорганізувати бібліотеку та записати всіх там книжок та періодичних джерел до комп'ютера. Вона цю величезну працю безплатно завершила й запевнилася, що всі числа "Променя" там знаходяться. Роботу виконала через кілька років. Ми стараємося додавати й до цього архіву кожне число журналу. Отже, в Едмонтоні є дві колекції "Променя". Усі повинні про це знати.

Щодо Вашої колекції—раджу подати до паперової переробки. Можете це зробити без того, щоб совість вас гризла. Важка вона. Забирає місце в хаті. Посилка коштовна. Міські бібліотеки не зберігають українські матеріали—вони їх викидають. Ми самі мусимо їх захистити. Тому далі тримаємо свою бібліотеку під Катедрою, хоч мало хто позичає книжки. Є в нас бібліотеки також у Калґарі та в Інституті св. Володимира в Торонті. Українська Бібліотека при Університеті Альберти в Едмонтоні дуже заповнена й мало беруть матеріалів. Здається, що Українська Бібліотека при Університеті Манітоби в Вінніпезі новіша й там ще є місце. Я про інших не знаю.

Do you collect Promin magazine? Not everyone's collection can be saved. Two such archives now exist in Edmonton, so if issues are taking up space in your home, rest assured that yours can be recycled. If there is a Ukrainian library near your home, by all means, check first to see if your issues can be donated to it. If not, I recommend recycling.

Do you have something to say? We look forward to hearing from you!

bridgesl@telus.net

or

10731 - 126 Street,
Edmonton, AB, T5M 0N9

UWAC National President

MESSAGE FROM NATIONAL PRESIDENT, SYLVIA GRAY

Sylvia Gray
President

Photo by
Bob Talbot

Dear Soyuzanky,

As I reflected on the conclusion of my 2-year term as President, National U.W.A.C., I kept coming back to a Prayer for International Women's Day I was honoured to hear at the Jean Forest Leadership Academy Luncheon on Mar. 7th, here in Edmonton.

Women are a reflection of the glory of God.
Today we honour the women of all times and all places.

Women of Courage.
Women of Hope.
Women suffering.
Women mourning.
Women living fully.
Women experiencing joy.
Women delighting in life.

Women knowing the interconnectedness of the human family.
Women honouring the sacredness of the relational, the affective.
Women quietly tending the garden of human flourishing.
Women boldly leading the transformation of unjust global structures.

Women seeking Wisdom.
Women sharing Wisdom.
Women receiving Love.
Women giving Love.
Women: life-giving.
Women: the image of God.

Loving God, we celebrate your faithfulness and love.
On this day we commit ourselves

To the promotion of the full humanity of all
women everywhere
We know that whatever denies,
diminishes or distorts
The full humanity of women is not of God.
Help us to be faithful to your call to love.
Amen.

I've met you. I've communicated with you. Hold the torch high ~ see you in August!

Respectfully submitted by Sylvia Gray

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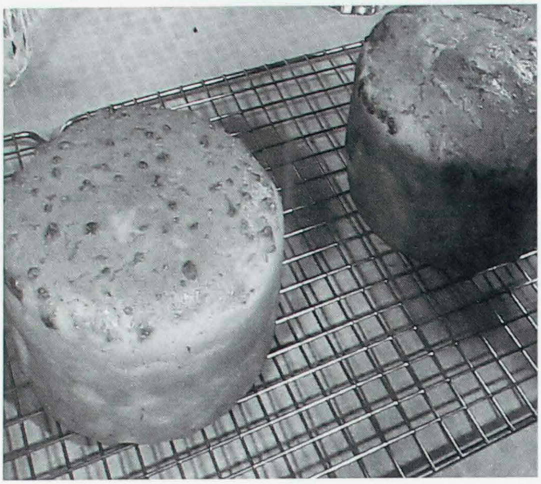

GLUTEN FREE PASKA BREAD

(Lesia Metulynsky-Skyba additions are in **bold***)*

Original recipe: http://www.celebrationgeneration.com/blog/2012/04/05/gluten-free-paska-citrussy-ukrainian-easter-bread/?cn-reloaded=1

¼ cup warm water
1 tsp sugar
2.5 tsp active dry yeast (1 packet)
1/2 cup butter, softened
1 cup sugar
4 eggs, beaten
Juice of 1/2 lemon and 1/2 orange
Zest of 1 lemon and 1 orange (**I did not use**)
1/2 tsp salt
1/2 cup scalded milk, cooled
3 cups gluten free all-purpose flour **(I used Robin Hood gluten-free flour)**
2 cups white rice flour
1 cup potato starch
1 egg yolks
2 tsp water

Stir sugar into warm water. Sprinkle yeast on top of sugar water, gently incorporate. Allow to sit for 10-15 minutes, until bubbly. In a stand mixer, cream together butter and sugar until fluffy. Add eggs, continue to cream until well incorporated and fluffy once more.

Add juices, zest, and salt to the mixture, mix until combined. Add scalded milk, continue to mix until well incorporated and smooth. Add 2 cups of gluten free all purpose flour, combine well. Add yeast mixture, mix until well incorporated.

If you have a dough hook attachment for your mixer, affix it now.

Slowly add remaining flours and starch until a good, coherent bread dough comes

together. It should be sticky to the touch. Put dough into a lightly greased bowl or pot, cover top with plastic wrap, and allow to rise in a warm area until doubled in size, about 1 1/2-2 hours.

(The first dough-rise took over two hours and the second dough-rise was about an hour. I did not do decorations since, as gluten-free cooks know, it is difficult enough to keep the dough together.)

Now here's the fun part. Reserve about 1/3 of the dough for decorations, and divide remaining dough out among the pans you'll be using (grease them first!). For reference, we used an 8" round pyrex pot, and an 8" square cake pan to bake one batch of this. Mine turned out fairly thin, next time I'll probably use the whole amount in a 9" round pan. (**I used the tins from my Babtsia Maria Chrebto, fully greased with butter and lined with parchment paper all the way around.**)

For the main body of your bread, you'll want the dough to fill at least 1/2 of each baking pan. They'll rise a bit more, but not like crazy. Cover pans loosely and reserved 1/3 dough loosely with plastic wrap, and allow to rise another hour.

Once your rise time is up, use the reserved dough to make designs on the top of each loaf. Braids, twists, curls, crosses and rosettes are popular/traditional, but have fun with it. (Google can be a great source of design inspiration.) Toothpicks can be used to help secure designs in place until after baking. Cover loosely with plastic, allow to rise one last time, 30 minutes.

While your dough is rising, whisk together the remaining egg yolks and water to create an egg wash. This glaze will give your finished Paska a shiny, dark brown finish. Beautiful!

Preheat oven to 350°F.

Once final rise is finished, brush entire top of each loaf with egg wash. Bake loaves for 10 minutes. Without opening the oven door, lower the heat to 325°F and continue to bake for another 20-35 minutes, depending on how thick your bread is. (**Mine took 25 minutes.**)

Cool Paska for 10-15 minutes (if you can handle the wait), then gently remove from pans and transfer to a wire rack or wooden cutting board to continue cooling.

Erin Haugen
Visual Artist

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Image: *Ostrich Egg Pysanka*

Рідне слово

Мистецтво самопізнання або романтичний лицар Києва

Олександр Леонідович Родін народився в Чернігівській області (2 січня 1975 рік), десять років прожив в Одесі, включаючи навчання в консерваторії і на початку 2000-х переїхав до Києва. Він входить до Національної спілки композиторів України, є лауреатом міжнародних конкурсів композиторів у Франції (2004, 2010) та премій за кращу музику до драматичних вистав на театральних фестивалях. Музика О.Родіна звучить на філармонічних концертах, в кінострічках, викликає зацікавленість у слухача своєю логічністю, красою та оригінальністю, але до цих пір залишається не дослідженою у просторі музикознавської думки.

«Писати музику – це створювати свій світ, і тобі не потрібно ні з ким сперечатися, це абсолютна монополія», — вважає композитор Олександр Родін. Він прагне до самовираження в жанрах опери, балету, симфонії, симфонічної сюїти, Реквієма, Меси, кантати, творів для фортепіано, квартету, квінтету. При цьому вербальний компонент конкретизує творчі задуми композитора. Майже всі інструментальні твори композитора мають програмну назву: симфонія «Місячне сяйво», оркестрові сюїти «Книга сновидінь» та «Маленька різдвяна сюїта», квінтет для духових та ударних «Message from Rain». Мелодичний стиль композитора пов'язаний з текстами Ш.Бодлера, Т.Шевченко.

Олександр Родін відкритий до багатьох видів творчої діяльності, так як саме тільки різні види мистецтв стають «шляхом до самопізнання» (О. Родін). В один з періодів свого життя О. Родін навіть став актором двох фільмів «Щоденники Темного» (2011) та «Бар Дак» (2014). Результатом акторської діяльності стало порозуміння, що цей шлях не буде для нього основним : «Це дуже цікава і дуже складна професія, і щоб цим займатися, треба повністю віддаватися, жити тільки цим. Поза тим, як не дивно, я не дуже люблю сцену, не люблю бути в центрі уваги».
Композитор намагається «зрозуміти себе» через живопис. Роботи О. Родіна знаходяться в приватних колекціях усього світу – Німеччини, Франції, Польщі, Америки, Австрії, Румунії (серед колекціонерів ректор Вищої Музичної школи м. Франкфурта; лауреат премії П.І.Чайковського, академік Н. Л. Огренич).

Живопис вплинув на музичний метод композитора і навіть покликав появу жанру симфонічного ескізу для оркестру "Художник Ваган", присвяченому другу та вчителю, талановитому вірменському художнику Вагану Ананяну.

О. Родін «Веселка Ангелів»

Вся творчість О.Родіна тяжіє до взаємодії різних видів мистецтв: театру, живопису, літератури. Композитор характеризує такий зв'язок як синтез: «Мені взагалі близька скрябінська ідея синтезу всіх видів і жанрів мистецтв, сподіваюся, колись вона знайде своє переконливе втілення». Тому стає зрозумілим, чому самим значним видом сучасного мистецтва композитор вважає балет. У О.Родіна склалася міцна творча співпраця з режисером театру «Київ-модерн» Р.Поклітару та хореографом О.Буськом. Ці талановиті митці вважають Олександра Родіна «видатним композитором нової генерації», так як він вміє майстерно передавати через візуальні образи, що покликані сферою хореографії, різноманітні відтінки почуттів та тонкі градації емоцій. Музика О.Родіна природно єднається з танцем, навіть якщо композитор пише в іншому жанрі. Так, наприклад, балет «Вгору по ріці», створений за сюжетом роману С. Фиджеральда «Загадкова історія Бенджаміна Баттона», з'явився як струнний квартет, в якому Р.Поклітару побачив майбутню хореографічну композицію. Для театру «Київ –модерн» О.Родін створив також музику балету «Небезпечні зв'язки» за романом Шодерло де Лакло та балет- парафраз на одноактний балет Карла Марії фон Вебера (1911) «Видіння рози».

Візуальні образи та вплив театру відчувається в багатьох творах для оркестру. Але тепер у ролі акторів виступають музичні інструменти, які ніби створюють «інструментальний театр». Так, у циклі «Барахолка» інструменти «грають» історію старовинного годинника, олов'яного солдатика, фарфорової балерини, старого патефона, паротяга та інших героїв улюблених казок, а іноді навіть створюють цілі театральні сценки, як наприклад, у четвертій частині сюїти «Барахолка». Частина має назву «Пуанти» і композитор ніби намагається відтворити атмосферу балетного уроку. Авторка журнальної статті Тетяна Поліщук зазначає: «публіка має нагоду потрапити в унікальний «театр для симфонічного оркестру — де роль акторів, декорацій, костюмів виконує лише музика! За допомогою фантазії та уяви слухачі зможуть, немов у машині часу, перенестися до світу дитинства».

Для композитора О.Родіна завжди важливим стає зв'язок двох світів зовнішнього та внутрішнього. Навіть яскраво зображуючи зовнішні явища, він торкається їх філософської суті. Так, у циклі для симфонічного оркестру «Барахолка» композитор відтворює у звуках не стільки предмети старовини, а й намагається зобразити людські долі і переживання, що стоять за ними.

За словами композитора, «саме не барахолці можна знайти дивовижні речі, що є німими свідками різних подій, життів, неповторних людських історій, свідком пристрастей, радощів, хвилювань, смутку».

Художній індивідуальності композитора відповідає натхненно–піднесена палітра образів романтизму. Композитор чуттєвий до всіх поривань людської душі, але однією з головних тем стала тема любови. Непередбаченість ліричних стосунків героїв існують паралельно з мінливостями природи у одноактному балеті "Пори року", кожна частина якого має соло інструментів струнного квартету. Струнні інструменти символізують пори року та певні етапи кохання людини: перша скрипка – пов'язана з весняними мріями та зародженням кохання, друга скрипка – зріле літо, альт – сумна осінь, коли ліричне почуття може не пройти випробувань, а віолончель символізує сувору зиму, коли панують лише самотність та спогади. «Пори року» дають також можливість до глибоких філософських роздумів про життя: «Як людина від народження до смертного одра обростає знаннями, обставинами, які теж змінюються, трансформуються, і врешті-решт, у самому кінці, коли вже немає перед ким лукавити, вона залишається такою, яка є, так і головна тема твору спочатку накреслюється, поступово збирається, чимось обростає і проходить у чистому вигляді тільки у самому фіналі...» (О.Родін).

Чільне місце у доробку О.Родіна займає духовна музика. «Всесвятая Богородице», «Stabat Mater», Реквієм, «Сім останніх слів Христа» стали важливим акцентом на довгому шляху самопізнання.«Саме в канонічних текстах, на мій погляд, міститься багато енергії, і напевно сам факт звернення до них збігається з якимось життєвим етапом, коли ти розумієш, що просто повинен це зробити» (О.Родін).

Відомі біблійні сюжети композитор намагається наповнити сучасним змістом, зробити актуальними для людини XXI століття. «Безумовно, це був прямий відгук на те, що відбувається навколо нас, з нами, але в результаті глибоких переживань мені побачилася глобальний зв'язок давнього з нинішнім»,— зазначає композитор про твір духовної музики «Stabat Mater» для солістів та струнних в одинадцяти номерах, написаний у 2015 році. Музика твору народилась з питання «Чи змінились переживання матері, що втратила сина, від часів Христа і Діви Марії?» (О. Родін).

Як піаніст-професіонал О. Родін завжди був здатен відтворювати задум і філософію композитора. Але він відчув, що в ньому «нуртує щось своє, що проситься назовні і ця потреба висловитися — вона нездоланна» (О. Родін). Шляхом самопізнання він зрозумів своє композиторське призначення та реалізував свою унікальність у світі музики.

Маргарита Іванова
кандидат мистецтвознавства,
викладач училища мистецтв та культури ім.Д.С.Бортнянського ,
м. Суми, Україна.

The Art of Self-knowledge or the Romantic Knight of Kyiv

Alexander Leonidovich Rodin was born in the Chernihiv region of Ukraine on January 2, 1975, spent ten years in Odessa, including studying at the Conservatory, and, in the early 2000s, moved to Kyiv. He is a member of the National Union of Composers of Ukraine, a laureate of the international composers' contests in France (2004, 2010) and has received awards for best music for dramatic performances at theatrical festivals. A. Rodin's music played at philharmonic concerts and heard in films provokes interest, given the logic, beauty and originality of his music, but, so far, musicologists have given him little credit.

"To write music is to create your own world and you do not need to argue with anyone; it's an absolute monopoly," says composer Alexander Rodin. He strives for self-expression in the genres of opera, ballet, symphony, symphonic suite, Requiem, Mass, cantatas, works for piano, quartets, and quintets. In his case, the verbal component of a work defines the creative ideas of the composer. Almost all of Rodin's instrumental works have a program name: the symphony "Moonlight", the orchestral suites "Book of Dreams" and "Little Christmas Suite", quintet for wind and percussion "Message from Rain". The melodic style of the composer is associated with texts by S. Bodler and T. Shevchenko.

Alexander Rodin is open to many types of creative activity, since different types of art become for him "a way to self-knowledge" (A. Rodin). At one point in his life, Rodin even acted in two films "Diaries of the Dark" (2011) and "Bar Duck" (2014). The result of his experiences acting was the understanding that acting was not his main path: "It's very interesting and a very complicated profession, and in order to do this, I have to give up everything else completely, to live for only this. Beyond that I find that I do not really love the stage and I do not like to be in the spotlight."

The composer has attempted to "understand himself" through painting. A. Rodin's works are in private collections around the world - Germany, France, Poland, America, Austria, and Romania (among collectors of his work is the rector of the High School of Music in Frankfurt, the winner of the Pyotr Tchaikovsky Prize, academician, N. L. Ogrenich).

Painting has influenced the musical methods of the composer, particularly when composing his symphonic sketch for orchestra entitled "Artist Vahan", devoted to his friend and teacher, the talented Armenian artist, Vagan Ananyan.

All of Rodin's compositions have involved different types of art: theater, painting and literature. The composer characterizes such a connection as a synthesis: "I am an adherent to the Scriabin idea of the synthesis of all kinds and genres of art; I hope that some day a synthesis of all art forms will be realized." Therefore, it becomes clear why the most significant type of contemporary art for Rodin is ballet. A. Rodin has a strong creative collaboration with the director of the "Kyiv-Modern" theater, R. Poklitaru, and choreographer, O. Busk. These talented artists consider Alexander Rodin "an outstanding composer of the new generation," as he can skillfully convey, through the visual images of choreography, various tones of feeling and subtle gradations of emotion. The music of A. Rodin naturally lends itself to dance, even if the composer writes in another genre. For example, the ballet "Up on the River", based on the plot of the novel by F. Scott Fitzgerald, The Curious Case of Benjamin Button, first composed as a string quartet, was heard by R. Poklitaru, who then used it to choreograph his ballet. For the theater "Kyiv-modern", A. Rodin also created the music of the ballet "Dangerous Liaisons" based on the novel by Choderlos de Laclos as well as the ballet-paraphrase on the one-act ballet by Carl Maria von Weber (1911) "Vision of the Rose".

Visual images and the influence of the theater are felt in many works that he wrote for orchestra. Musical instruments become actors, creating a sort of "instrumental theater." So, in the "Flea market" cycle, the instruments "play" the history of an old watch, a tin soldier, a porcelain ballerina, an old record player, a steamboat and other heroes of favorite fairy tales, and sometimes even create a whole theatrical scene, for example, in the fourth part of the Suite "Flea market". This section of the suite is called "On point" and the composer seems to be trying to recreate the atmosphere of a ballet lesson. The author of the magazine article Tetyana Polishchuk notes: "The public has the opportunity to get into a unique theater for symphony orchestra—where the role of actors, set decoration, costumes are represented only by music! With the aid of fantasy and imagination, listeners will be able to return to the world of childhood, as if in a time machine."

For the composer A. Rodin, the connection between the two worlds of the external and the internal is always important. Even vividly depicting external phenomena, it touches upon their philosophical nature. So, in the suite for symphony orchestra, "Flea Market", the composer reproduces not only the objects of antiquity in sounds, but also tries to depict the human destinies and experiences behind them. According to the composer, "it is not simply inanimate objects in the flea

market that can mutely witness amazing things, various events, lives, unique human stories, passions, joys, anxieties, and sorrows."

The artistic individuality of the composer corresponds to the inspired and elevated palette of images of romanticism he creates. The composer is sensitive to all the wrenching of the human soul, but one of the main themes is the theme of love. The unpredictability of the lyric relations of the heroes parallels the variations of nature in the one-act ballet "Seasons", each part of which features a solo instrument of the string quartet. String instruments symbolize the seasons and certain stages of human love: the first violin is associated with spring dreams and the birth of love; the second violin is mature summer; alto is a sad autumn, when the lyrical feeling may not pass the test, and the cello symbolizes a severe winter dominated by loneliness and memories. "Seasons" also provides an opportunity for profound philosophical reflections on life: "As a person grows up from birth to death, his knowledge and circumstances change until at last there is no deceiving one's self, one remains as one is. The main theme of the work is initially presented, gradually evolves, becomes overgrown with something and assumes its pure form only at the finale ..." (A. Rodin).

A main concern of Alexander Rodin is spiritual music. The "All-Holy Mother of God" or "Stabat Mater", the requiem "The Seven Last Words of Christ" constitute important developments on Rodin's long path to self-knowledge. "It is in canonical texts, in my opinion, that there is a lot of energy, and probably the fact that one is drawn to them coincides with some life stage, when you understand that you just have to set them to music." (A.Rodin)

The composer tries to give contemporary meaning to the ancient biblical subjects, to make them relevant to people of the 21st century. "Of course, this was a direct response to what is happening around us, with us, but as a result of deep feelings, I saw the global connection between the old and the present"—notes the composer of the sacred piece "Stabat Mater" for soloists and strings No. 11 written in 2015. The music was developed from the question, "Have the feelings of a mother, who has lost her son, changed since the time of Christ and the Virgin Mary?" (A. Rodin)

Although, as a professional pianist, A. Rodin has always been able to interpret the intention and philosophy of the composer whose music he is playing, he has said that "I sense in myself something original that begs to be expressed and my need for self-expression is insurmountable." (A. Rodin) Thanks to self-knowledge, Rodin has understood that he was meant to be a composer and his works are unique in the world of music.

Margarita A. Ivanova, PhD
(Music History)
Translation by Robert S. Grosse, MA
(History)
Edited by Leona Bridges

Manitoba Provincial Executive of the Ukrainian Women's Association of Canada Scholarship Fund

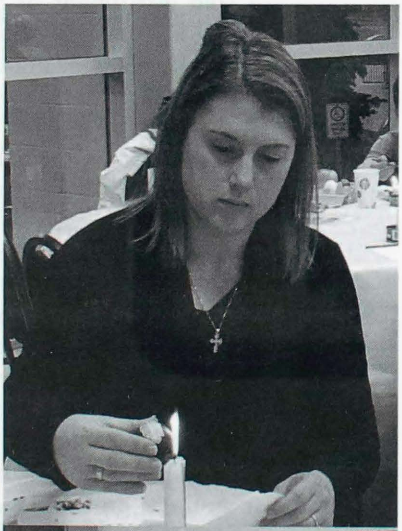
This Fund was established to award our University of Manitoba Ukrainian students, in residence and/or active at St. Andrew's College and for their Ukrainian cultural activity and special achievement.

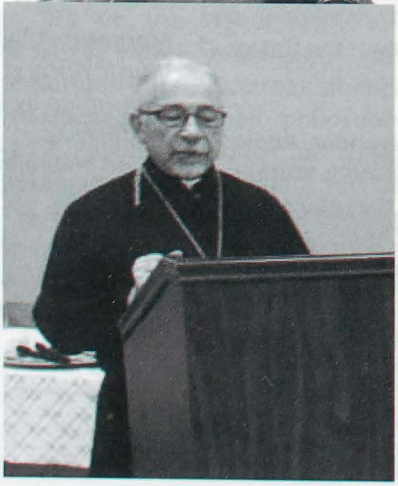
The St. Andrew's College Inauguration and Awards Ceremony were held on Sunday, September 16, 2018 at which time Tetyana Haraschuk was the recipient of the Manitoba Provincial Executive UWAC Award.
Congratulations ! Многая Літа

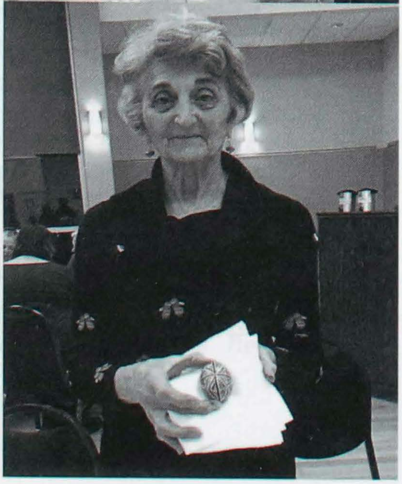
Olena Garrity presenting award to Tetyana Haraschuk

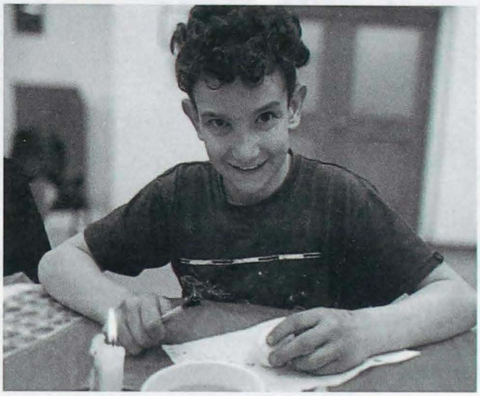
Подяка - Thank You

Thank you to the UWAC Lesia Ukrainka Branch at the Ukrainian Orthodox Metropolitan Cathedral of the Holy Trinity (Winnipeg) for their donation of $300 to the Scholarship Fund.









"Pysanky and Prayer"

St. John's Cathedral, Edmonton, AB

Pysanky and Prayer - a lovely evening of faith, fellowship and, of course, pysanky! Thank to you Father Stephen Semotiuk for his presentation on Great Lent. We focussed on fasting, prayer and reflecting, as we wrote pysanky. Add beautiful music from the akathist service and we had one EGGcellent evening!

Lesia Pohoreski with photographer, Myra Chomiak

St. Demetrius Ukrainian Orthodox Church

Pysanky Writing Workshop – April 19, 2019

Another wonderful session of writing Pysanky. So happy that everyone came. Parish Council Cultural and UWAC Ladies together, sharing our culture not only with our own, but with people of our community of all ages!

Darcia Moskaluk-Rutkay with photographer, Robert Rutkay

Ukrainian Museum of Canada, Ontario

SPEAKER SERIES DETAILS

March 14 Byzantine Iconography … Sharing the Joy of Writing Icons

with Marianna Savaryn

Born in Toronto of Ukrainian heritage, ***Marianna Savaryn*** received a Bachelor of Arts degree from the University of Toronto and a Bachelor of Education degree from Queen's University. Marianna has always painted, and in her late twenties, she decided to study Byzantine iconography. Her ten-year apprenticeship with Studite monk Fr. Juvenile Mokritsky was probably her most influential training, allowing her to experience the tradition passed down from one hand to another. During those years, she completed the iconostasis at St. Vladimir Ukrainian Catholic Church in Red Deer, Alberta, under his guidance. Her public projects include the Blessed Martyr Vasyl Velychkovsky at the Shrine at St. Joseph's Catholic Church in Winnipeg, Manitoba, and Saint André Bessette in J.H.Picard Catholic School in Edmonton, Alberta. Marianna has also written icons for private devotion. Her icon of the Angel with Golden Hair is in the permanent collection of the Canadian Museum of History in Gatineau, Quebec. From 2007-10, Marianna collaborated and worked with a group of iconographers on commissions for churches in Bologna, Italy, leading to her inclusion in the book *Visible Invisible - Contemporary icons written in Italy* (2012). In 2012, she completed seven icons for Sts. Peter & Paul Ukrainian Catholic Church in Saskatoon, Saskatchewan, which were blessed by His Beatitude Patriarch Sviatoslav Shevchuk during his visit.

April 4 Slums, Street Preachers and the Spirit of God: The emergence of the Ukrainian Orthodox Church in Eastern Canada in the context of the early 20th century immigrant experience

with Franko Diakowsky

Franko Diakowsky has served as a subdeacon at St. Volodymyr Ukrainian Orthodox

Cathedral in Toronto, Ontario since 2015 and has prepared liturgical texts in Ukrainian and English for publication since 2013.

The cities of Eastern Canada in which the Ukrainian Orthodox Church took root in the early 1920s were vastly different places from those, which welcomed waves of Ukrainian immigrants following the Second World War. Ukrainian communities flourished throughout the 1960s and 70s and continue to see new generations of Ukrainian immigrants arriving today. An unquenchable New World appetite for development saw the abandonment of industries where the first Ukrainians worked; subsumed whole neighbourhoods where they lived; toppled once-indispensable community landmarks where they met and left echoing shadows of the people and the ideas that sustained them. This presentation seeks to recover the context of a vanished time and place in order to rediscover the animating idea that allowed the Church to set down roots.

June 6 A Taste of Liturgical Music

with St. Demetrius Orthodox Church Quartet

The ***St. Demetrius Orthodox Church Quartet,*** from Toronto, Ontario, was started approximately ten years ago at St. Demetrius Ukrainian Orthodox Church to introduce and expose people to the beautiful and rich liturgical a cappella choral tradition of our Ukrainian churches. The quartet focuses mainly on Baroque music written by Artem Vedel, Dmytro Bortniansky, Maksym Berezovsky, more modern composers such as Kyrylo Stetsenko and Oleksander Koshetz, as well as current composers like Roman Hurko. It has performed at St. Demetrius Parish Khram celebrations, Taras Shevchenko concerts, Lesia Ukrainka Moleben in Toronto, Khram celebrations in Montreal and Ottawa, and recently at the Eastern Eparchy Centennial Celebration in Oakville, Ontario and the National Jubilee Celebration of the UOCC in Saskatoon, Saskatchewan. The St. Demetrius Quartet members are Zhanna Zinchenko, Victor Kowalenko, Oksana Klinovska and Ron Demeda. Their dream is to inspire others to sing the beautiful music of the Ukrainian Orthodox Church throughout the world.

June 20 Ukrainian Orthodox and Catholics After the Tomos: Searching for Unity Locally and Worldwide

with Fr. Peter Galadza and the Very Rev. Archpriest Dr.Jaroslaw Buciora

As an Orthodox theologian and ecumenist, the ***Very Rev. Archpriest Dr. Jaroslaw***

Buciora concentrates his research on systematic Orthodox theology, particularly Orthodox ecclesiology, with a specific emphasis on the situation of the Orthodox Church in Ukraine. Fr. Jaroslaw is a parish priest of the St.Volodymyr Ukrainian Orthodox Cathedral in Toronto,Ontario. Previously he was a lecturer of Systematic Theology, Ethics, and Patristics at St. Andrew's College and the University of Winnipeg. Fr. Jaroslaw gained his Master's degree in Theological Studies from Holy Cross Greek Orthodox School of Theology (Brookline, US) and a Doctorate in Theology from Christian Theological Academy (Warsaw, Poland). He is the author of four books and over fifty theological articles and analyses in journals and presentations made in Canada, the US, England, Germany, Holland and Ukraine. He represents the Ukrainian Orthodox Church of Canada on the Canadian Council of Churches Faith and Order Commission, Christian Interfaith Reference Group, and Governing Board. In 2011, Fr. Jaroslaw became an official representative of the UOCC and the US in the ongoing bilateral dialogue with the Ukrainian Catholic Church of North America.

Rev. Dr. Peter Galadza, PhD, is Director of the Sheptytsky Institute of Eastern Christian Studies and Professor of Liturgy at the University of St. Michael's College in the University of Toronto. From 2003 to 2004 he was a research fellow at Harvard University's Dumbarton Oaks Byzantine Research Center in Georgetown, Washington, DC. During the 1999 - 2000 academic year, he served as dean of the L'viv Theological Academy in Ukraine (presently the Ukrainian Catholic University), for which he was awarded the jeweled pectoral cross by then Bishop Lubomyr Husar.

June 27 Sisters, Frenemies or What? The Ukrainian Orthodox and Ukrainian Catholic Churches Compared and Contrasted

with Fr. Bohdan Hladio and Brian A. Butcher, PhD

Rev. Bohdan Hladio was born in Sewickley, Pennsylvania and received his theology degree from Duquesne University in Pittsburgh, Pennsylvania. He moved to Toronto in 1983 and married his wife, Tania, in1984. Together they have raised three married children, and have served parishes in Toronto, Hamilton and currently in Oshawa, Ontario. In addition, Fr. Bohdan served as the chancellor of the Ukrainian Orthodox Church of Canada from 2005 through 2008. He has written hundreds of articles for church and secular newspapers and has led spiritual retreats throughout Canada for various Orthodox Christian churches and parishes.

Dr. Brian A. Butcher (PhD, Saint Paul University/University of Ottawa) is Lecturer and Research Fellow at the Metropolitan Andrey Sheptytsky Institute of Eastern

Christian Studies in the University of St. Michael's College in Toronto, Ontario. His research focuses on Eastern Catholicism, liturgy, the relationship between Orthodox theology and contemporary philosophy, and interreligious dialogue. Recently published is his *Liturgical Theology After Schmemann: An Orthodox Reading of Paul Ricoeur* (Fordham University Press, 2018). He is a subdeacon in the Ukrainian Greco-Catholic Church.

Museum hours for this exhibit are:

Tuesday.	**10am – 5pm**
Wednesday	**10am - 5pm**
Thursday	**10am – 8pm**
Friday	**10am – 5pm**
Saturday	**By Appointment**

(Closed Saturdays of long weekends)

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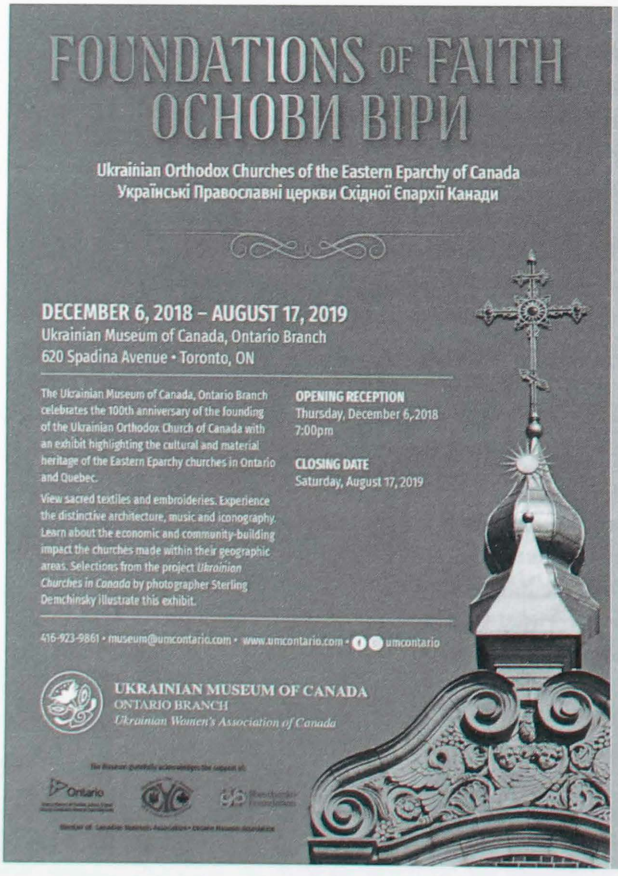
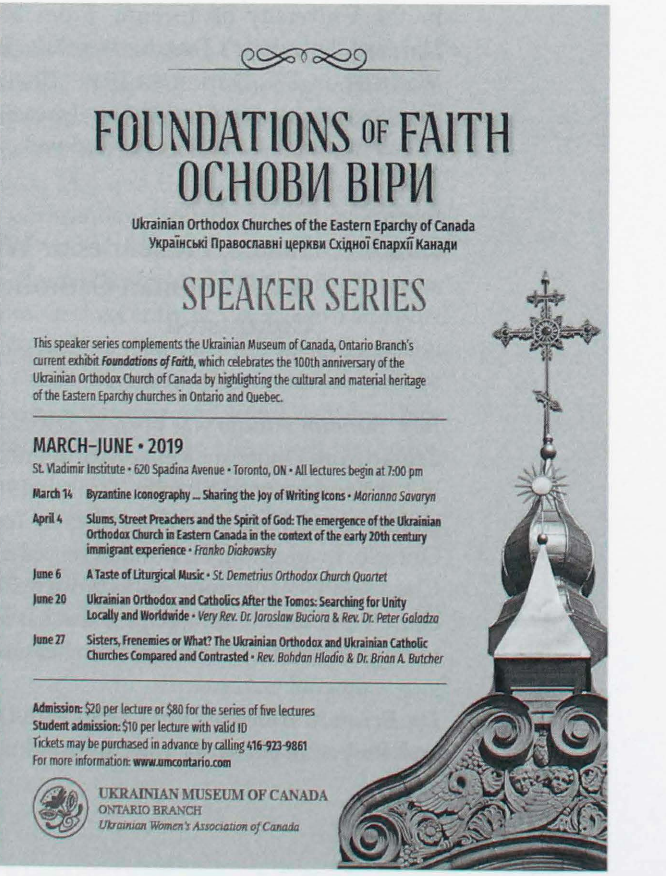




St. Andrew's Ukrainian Language Classes for Adults

For the 29th consecutive year, St. Andrew's Ukrainian Orthodox Ladies' Auxiliary, a branch of the Ukrainian Women's Association of Canada (UWAC) in Edmonton, has sponsored Ukrainian Language Classes for Adults. The program was launched in 1989 by Dobrodiyka Nadia Kryschuk and Halyna Koszarycz, of blessed memory. Dobrodiyka Nadia was the program's devoted director/principal until her unexpected passing into eternity in August, 2017.

Over the years, many instructors have served, and hundreds of adult students have been introduced to, have practised and improved their Ukrainian language skills. The students also gained an appreciation of Ukrainian traditions and customs.

The 2018-19 term ended on March 13 with a Celebration of Learning. The students shared some of the oral language they were taught and were able to use in a classroom setting. Lesia Perritt, the current program director/principal, MC'd the evening. It began with greetings by Vivian Skakun, the Ladies' Auxiliary Vice-President and Dr. Ernest Skakun, Parish President.

The evening was filled with humor and much appreciation for the efforts made by the students. Each of the six classes from beginners to level five made presentations as follows: speaking about themselves; explaining facts about Canada; describing a person and determining who in the class was being identified; role playing as patrons in a restaurant ordering food and drink; and hosting a talk show with three moderators solving problems for visiting characters.

Lesia thanked the instructors and the students for their work throughout the year and for their interesting presentations. The attendees linked arms and sang "Де згода в родині" (Where there is harmony in the family) - a family of Ukrainian language students, instructors and volunteers. Everyone enjoyed the "Munch and Mingle" portion of the evening that followed.

Instructors from the beginning classes to the most advanced were: Ludvik Marianych, Tetyana Adamyk, Ulyana McNally, Lesia Soltykevych, Luba Eshenko and Rena Hanchuk. Ludvig Marianych provided musical accompaniment for group singing whenever required. As a volunteer coordinator, I was grateful for the able assistance of long-standing committee volunteers, Marusia and Gordon Ostapchuk, who set up and man displays at several Ukrainian events to advertise the program. Marusia is the program registrant and also organizes snacks and tea during each class. Gordon is our 'go-to guy' who does photography, moving of supplies and furniture, etc.

The program currently provides the only uncredited Ukrainian language classes for adults in Edmonton. Classes run from mid-September to mid-March and are held Wednesday evenings, 7:00 to 9:00 p.m. In the 2018-19, term there were 72 students enrolled from around Edmonton and beyond, many of whom return year after year. In the past term, two were parish members. A general increase in enrolment over time, proves that our work is worthy. In striving to provide exemplary guidance and leadership in the program for 27 years, Dobrodiyka Nadia once jokingly said, "I think I created a monster!"

When asked why they enrol, students state that they want to converse in simple sentences with their families and other Ukrainian speakers. Many say they want to travel to Ukraine and be able to communicate with the local people. The third reason, is a desire to maintain their heritage or seek their roots.

Classes will resume again in September, 2019 with a strict deadline for registrations: Wednesday, September 11. That date is also

Orientation Night for students new to the program. Classes begin on Wednesday, September 18, 2019 and end on Wednesday, March 11, 2020. Registration forms are available from St. Andrew's Ukrainian Orthodox Sobor Parish office at 780-469-1463, the website <uocc-standrew.ca> or from the Director at 780-465-5440.

Lesia Perritt, Director

Курси української мови для дорослих

Протягом 29 років, відділ Союзу Українок Канади при Соборі Св. Андрея в Едмонтоні, спонсорує курси української мови для дорослих. Добродійка Надя Крищук та Галина Кошарич, у благословенної пам'яті, розпочали програму у 1989 році. Добродійка Надія була відданим директором програми до її несподіваного переходу у вічність в серпні, 2017 року.

Протягом цих роках, різні інструктори вчили, і сотні дорослих студентів почали вивчати українську мову, практикувати і вдосконалювати своє знання мови. Студенти також вчаться про українські традиції та звичаї.

Термін 2018-19 року закінчився 13 березня зі Святкуванням навчання. Студенти поділилися певними реченнями, які вони вивчали, і з яких могли використовувати в класі. Леся Перрит, теперішний директор школи, проводила кінцеву програму. Пані Вівіан Скакун, заступниця голови віддіду Союзу Українок Канади і др. Ернест Скакун, голова парафії, привітали всіх присутних.

Вечір був наповнений гумором і великою вдячністю за зусилля студентів. Кожен з шести класів, від початківців до п'ятого рівня, виступав, говорячи про себе, пояснюючи факти про Канаду, описуючи когось і вгадаючи хто це, представляючи сценку в ресторані де замовляли їжу та напитки, і проводячи 'ток-шоу' з трьома модераторами, які вирішували , проблеми персонажам.

Леся подякувала учителям та студентам за їхню роботу протягом року та за цікаві виступи. Укінці, всі присутні встали в коло і заспівали 'Де згода в родині'- родина учнів української мови, учителів і волонтерів! Відтак учасники гостювали і насолодилися закусками.

Учителі всіх клас були: Людвик Мар'янич, Тетяна Адамик, Уляна МкНалі, Леся Солтикевич, Люба Іщенко і Ріна Ганчук. Людвик Мар'янич грав на фортепіано для групового співу. Як директорка і як волонтерка цієї 'школи', я вдячна за допомогу давніх волонтерів комітету, Марусі та Ґордонові Остапчукам. Вони роблять рекламу для нашої програми при всяких нагодах. Маруся є реєстратором програми, а також організовує закуски і чай кожної середи навчання. Ґордон займається фотографуванням і переміщенням приладдя та меблів тощо.

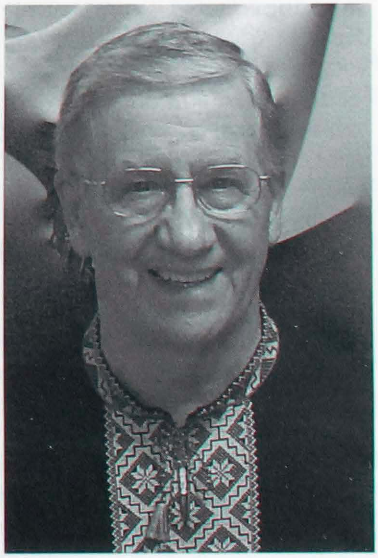
Наша є єдина програма української мови для дорослих в Едмонтоні де можна вчитися без формальних іспитів. Курси проводяться від третього тижня вересня до третього тижня березня, кожної середи, від 7:00 до 9:00 години вечором. В термі 2018-19 року, 72 студенти реєструвалися в програмі з Едмонтону та за межами, багато з яких повертаючись рік за роком. У минулому терміні, двоє були членами парафії. Загальне підвищення кількості студентів підтверджує, що наша робота гідна. Добродійка Надя старалася надавати зразкове керівництво та лідерство програмі протягом 27 років. Вкінці жартівливо сказала: "Мені здається, що я створила монстра!"

На запитання, чому вони реєструються у наших курсах, студенти стверджують, що вони хочуть розмовляти простими реченнями зі своїми сім'ями та іншими українськими людьми. Багато кажуть, що вони хочуть

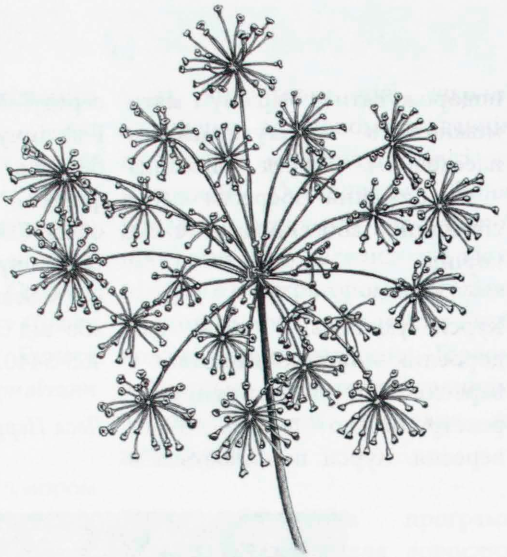
подорожувати в Україну і мати можливість спілкуватися з населенням. Третя причина - це бажання зберегти свою спадщину або шукати своїх корінь.

Курси української мови для дорослих знову починаються у вересні, 2019 року з приняттям реєстрації до середи, 11-го вересня. Курси починаються в середу, 18-го вересня, 2019 р. і закінчуються в середу, 11-го березня, 2020 р. Реєстраційні форми можна отримати в офісі Собору Святого Андрея, телефонуючи до 780-469-1463, на вебсайті <uocc-standrew.ca>, або від директора, число 780-465-5440.

Леся Перрит, директорка



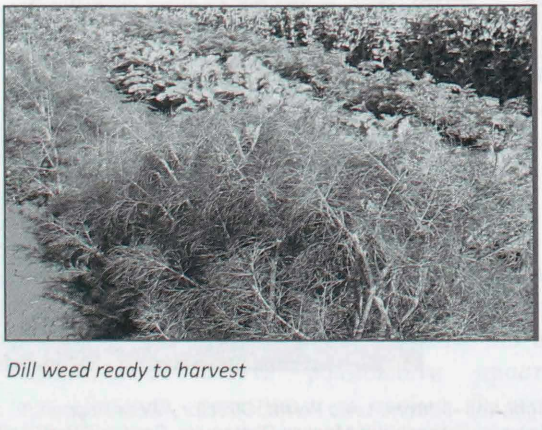
Right, top -bottom: Lesia Perritt, Director / Леся Перритт, Директорка, Marion (Marusia) Ostapchuk / Маруся Остапчук, Gordon Ostapchuk / Гордон Остапчук; Above, top-bottom: Who is John? / Хто Іван?, TV talk show - "Що за холера?", A captivated audience. / Захоплені слухачі.



GROWING, PRESERVING AND COOKING WITH DILL

(Apiaceae/ Umbelliferae)

Introduction. Dill is a member of the carrot family (*Apiaceae/ Umbelliferae*) that includes angelica, anise, caraway, chervil, cilantro, cumin, fennel, lovage, parsley, parsley root, parsnip, carrots, celery, celery root, and Queen Anne's lace. All of these plants form an umbrella-like spray of little flowers attached to spokes that radiate from a main point. These umbrella-like sprays form the seed head.



Dill weed ready to harvest

Health benefits. When in L'viv, Ukraine, our breakfast buffet included large fronds of dill and parsley that disappeared onto guests' breakfast plates every morning. East Europeans recognize that these herbs contribute to our overall health. Dill is a good source of iron, calcium, fibre, manganese and folate as well as vitamins C, A, and B6. It also has properties that are anti-inflammatory, aid in digestion and relieve cramps and stomach pain. The common

gripe water or dill water is used for colicky babies to soothe them, settle stomach aches and promote sleep. Chewing on dill seeds sweetens the breath. Dill oil is said to kill bacteria and reduce flatulence and is used to scent perfume and soap.

Varieties of dill. I grew common dill most of the time. More recently, we have planted 'Fernleaf' and 'Bouquet' dill seed. 'Fernleaf' is slow to bolt, produces high leaf yields of dill weed, grows 12 – 18 inches tall, and matures in 55-60 days for leaf harvest and 95-115 days to seed. 'Bouquet' grows 2-3 feet high, is preferred for pickles, cut flowers, produces leaves in 40-45 days and seeds in 85-105 days. Other varieties recommended are 'Hera,' and 'Mammoth.' 'Mammoth' dill produces large seed heads. 'Hera' is slower to bolt, about two weeks after 'Bouquet', and produces good leaf yield. Some other varieties of dill include 'Diane,' 'Dukat,' 'Tetra,' and 'Hercules.'

Planting & growing. Dill is an annual herb that enjoys full sun and grows best in rich, light well-drained soil, but it will grow in any soil. Direct planting is recommended as it does not transplant well. Plant as soon as the soil can be worked. Days to germination is 7-21 days at temperatures of 65-70°F (18–21°C). Germination can be sporadic. Since dill needs light to germinate, some experts recommended sprinkling seed on a wet surface and pressing down the seed. Keep the plants well-watered, weed free and tended. This will delay aphid infestation. If the seed-heads are left in the garden, they self-seed for an early crop of dill next spring.

Harvesting and Preserving Dill. I prefer to harvest dill before the seed head forms, but it can be harvested all season. Scald washed dill for one minute, chill in ice cold water, drain, pack the dill into pint bags, and freeze for use throughout the year. I save the stems, scald them and use them in soup stock. When making dill pickles, cut and soak the stems of dill weed and flower heads in a brine solution to remove any aphids. Separate the fern leaves from the stem as aphids are usually in the adjoining parts and wash in preparation for making pickles.

Preparation of dill weed for the freezer

Scalded dill weed in 2-cup packages ready for the freezer

Cooking with dill. Dill is a very common herb in Russian, German, Polish, Scandinavian, Greek and Ukrainian cuisine. It can be added to cucumber salads, borsch, potato soup, mushroom sauce, chicken and dill cream, peas and dill cream, dill cream sauce for sweet cabbage rolls (holubsti), dips, fish, eggs, cottage cheese, dill pickles, and fillings. Dry cottage cheese seasoned with salt, pepper, egg, and dill is great in small cheese buns (pyrizhky), crepes (nalysnyky), dumplings (pyrohy) and breads, such as cottage cheese rolls (zavyvantsi), paska, and kolachi.

Recipe using dill from Scandinavian cuisine. Gravlax is salmon cured with kosher salt, sugar, pepper and dill. Following is a chart comparing the ingredients of different gravlax recipes. I experimented with two different recipes. The salmon recipe with less salt had a milder flavor.

Gravlax Recipe Variations						
Weight Salmon	Kosher Salt	Sugar	Dill	Seasoning	Other ingredients	Source
2 lbs.	3 tbsp.	4 tbsp.	¼ cup	½ tsp. black pepper, ½ tsp. allspice	¼ cup vinegar	Noel Richardson (1986, p. 44)
3 lbs.	1¼ cup	1 cup brown	1 bunch	1 tbsp. cracked black peppercorns	Zest of 2 grapefruits & 3 lemons	Chris Morocco (2019, p.84)
1.65 lbs.	⅔ cup	⅔ cup	1 cup	2 tsp. cracked black peppercorns	-	*Canadian Living* (Dec. 2018 p. 117)
2 lbs.	4 tbsp.	2 tbsp.	1½ bunches	1 tbsp. each of black pepper, both caraway & anise (toasted, whole)	1 tbsp. vodka, aquavit or gin	*Martha Stewart* (Dec. 1995/Jan. 1996)

Gravlax recipe. The salmon fillet can be a 1½ - 2-pound fillet for these two recipes.

Ingredients for recipe one:
1 Pacific salmon fillet 1.6 lbs
2/3 cup kosher salt
2/3 cup sugar
1 tablespoon crushed black pepper
1 cup chopped dill
** Canadian Living (2018)*

§ Ingredients for recipe two:
1 Pacific salmon fillet 1.6 lbs
1/3 cup kosher salt
1/3 cup sugar
2 teaspoons crushed black pepper
whole fronds of dill chopped coarsely
§ Recipe from Harry & Esther Mosychuk

Directions

1. Place fresh salmon in the freezer for ½ hour to kill any parasites that may be found in raw Pacific salmon or purchase sushi-grade salmon. Any pin bones remaining in the fillet should be removed.

2. Mix kosher salt, sugar, black pepper and dill if finely chopped. Use either a glass or enamel container. Parchment paper can be placed on the bottom of your container.

3. Rub your mixed ingredients on both sides of the fillet. Alternatively, you can spread some salt mixture on the parchment paper, lay the salmon skin side down on fronds of dill and spread more salt mixture on the flesh using all of the salt mixture.

Seasoned salmon fillet resting on bed of salt mixture

4. Cover the salmon with plastic or wrap it in parchment paper. Place a tray over the salmon and weigh it down with containers such as jars filled with water.

5. Refrigerate for 24 hours. At this time, baste with the liquid produced while curing. Some

Gravlax ready to serve/ ingredients for mustard dill sauce and gravlax

Plated gravlax ready to serve

recipes leave the salmon to cure up to 48 hours without basting or rotating the salmon.

6. The salmon can be served after 24 hours but will benefit from a longer curing time. Curing salmon for 48 hours will result in a firmer texture and a saltier flavor.

7. Unwrap salmon, wipe off the cure with a damp cloth and serve. Cut the gravlax at a 45-degree angle using a sharp knife. Serve with a mustard sauce and rye bread or spread cream cheese on bread, add sliced gravlax topped with capers, red onion slices, and more dill fronds.

Enjoy your dill in spring and throughout the year. Dill brightens up any dish making it flavorful and tasty. It is one herb that graces our garden with its airy seed heads late in the season. May you have much success growing and cooking and finding new ways to use dill.

Vivian Skakun
All photos by Vivian Skakun

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Pauline Kindrachuk

Pauline Kindrachuk was born on September 28, 1925 in Myrnam, Alberta to parents Nicholas and Nastia Metrunec. She passed away peacefully at home in Vernon, B.C. on February 23, 2019 at the age of 93.
Pauline had 4 brothers and 4 sisters. She completed high school in Myrnam in 1944. In high school she was captain of the softball team, played the mandolin in the orchestra and was valedictorian of her graduating class.

From an early age, Pauline was interested in sewing and fashion. She fulfilled her dream in September, 1946 when she enrolled in a 2 year dressmaking course at the Institute of Art and Technology in Calgary, now known as SAIT.

After graduation in 1948, she opened a dressmaking shop in Myrnam. She was very busy and often stayed up until 2 AM to finish garments.

It was in Myrnam that she met Peter Kindrachuk and they married in October of 1948. Pauline was very active in the Ukraininan Orthodox Church in Myrnam. She joined the Ukrainian Woman's Association in 1950. Sons, Eugene and Zenon, were born in 1951 and 1953 respectively.
In 1956 the family moved to Vernon B.C. where they owned and operated the Arlington Motel. In April of 1958, their daughter, Sonya, was born. Pauline continued her membership in the Ukrainian Women's Association. She held several positions on the executive, including president. She taught Ukrainian School , Sunday School , Easter Egg writing and was convener of Promin for many years. Pauline took part in concerts, playing the mandolin and singing in the choir.

In June of 1966, the Kindrachuks sold the motel and Pauline went to work as a seamstress for 24 years until she retired in 1990. Even after she retired, Pauline still sewed for friends and family. Peter and Pauline travelled extensively over the next 10 years with trips to Ukraine, the Holy Land, Europe and the U.S. Pauline enjoyed the travel very much.

Pauline had many hobbies such as cooking, gardening, playing cards, Scrabble, reading and scrapbooking. Peter passed away in February of 1998 and Pauline continued to live in the family home until 2010. She moved into Carrington Place in Vernon in May of 2010 where she spent many happy years.

Throughout her life Pauline continued to be active in the church and various Ukrainian

organizations. She was a member of the Ukrainian Women's Association for 64 years. Pauline will be deeply missed and lovingly remembered by her sons Eugene (Barb) of Denver , Zenon of Vernon, daughter Sonya (Keith) of Edmonton, 3 grandchildren, David Kindrachuk (Kelly) of Denver, Alison Traylor (Matt) of Denver and Jazlynn Steinbach of Edmonton, 2 great grandchildren, Nate and Alexander Kindrachuk of Denver, Sister in Law, Olga Metrunec of Vegreville, close friends Doris, Roman, Gail , Sophie and many nieces and nephews.

A funeral service was held on March 11, 2019 at St. Mary Orthodox Church in Vernon with Father Chad Pawlyshyn officiating. Interment followed at Lakeview Memorial Gardens.

May her memory be eternal.
Submitted by her daughter,
Sonya Kindrachuk

Софія

У світлу незабутню пам'ять нашої дорогої матері, Софії Василишин, яка упокоїлася 16-го квітня, 2002 р. в місті Едмонтоні, Альберта. Висловлюємо нашу щиру вдячність і пошану за безмежну любов і мудрість, яку наша дорога мама постійно надавала нам, та за її невід'ємний вклад у заснування журналу "Промінь", який вдержився та процвітає понад 50 років пізніше. В її пам'ять, складаємо пожертву в сумі $100 як нев'янучий вінок на журнал "Промінь".

Дочки Даруся Кір і Христина Улян

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THE ALBERTA BENEVOLENT CANTOR ASSOCIATION provides training and resource material for cantors in Ukrainian Orthodox parishes. We welcome all interested individuals to become members and those who wish to train as cantors.

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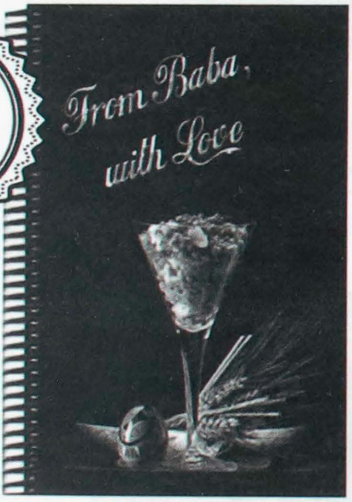

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The subscription for Promin has increased to $30 per year from $25 as of December 31, 2018. A number of renewal cheques have come in $5 short. So . . . . . starting next issue, our administrator will pro-rate the subscriptions received. Basically, $5.00 per issue, so $30.00 is a full year (six Promins) and $25.00 is for five Promin magazines.

The expiry date will be reflected on the address label. I hope our readership will understand the logic behind this decision; basically we operate on a shoestring budget.

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Artist in the Spotlight – Darcia Moskaluk Rutkay

Toronto woman passes on the traditions of the Ukrainian Easter Egg

Perhaps it was a bad call to think that I could interview people about Ukrainian Easter foods on bingo night. In the packed auditorium of the Ukrainian Orthodox Church of St. Demetrius on Lake Shore Blvd. W. in Etobicoke on a mild Friday night, hundreds of attendees sitting at folding tables scanned their bingo cards in silence as each number was called out.

Any distraction, namely my voice, could have resulted in an incomplete line, X, box, or the most nerve-wracking winning pattern: the full card, and I couldn't face the embarrassment of accidentally making someone lose, especially when the prizes that night were the coveted pysanky, intricately dyed Ukrainian Easter eggs.

It became increasingly clear that I had chosen unlucky bingo cards. Three hours and 24 games later, I left without any pysanky to take home. Since I didn't get to hold a pysanka (pysanky is the plural term), Darcia Moskaluk Rutkay, whose numerous titles within Toronto's Ukrainian community includes being vice president of St. Demetrius as well as president of the Ukrainian Canadian Women's Council, invited me to her apartment to see up close how they are made and get a better understanding of how they're more than a pretty bingo prize.

"The Easter Egg was written long before Christianity, and the decorated egg was used as a talisman for protection over evil, ill health, fire, and now there's been a resurgence of it," she says. "They're even on tassels to hang in your car. I think there's so much evil out there right now, people need something and the belief in goodwill."

Her Etobicoke home is filled with hundreds of intricately decorated pysanky in bowls, vases, cabinets and frames. There are emu pysanky with a dark green base, little quail ones in a glass cabinet, wooden pysanky that have been etched and dyed, goose eggs and ostrich eggs. Most of the pysanky she made, but there are others that have been gifts from other pysanka-makers she met at workshops, as well as a carton of old pysanky that she's restoring for a client by delicately sanding off the yellowed varnish and replacing it with a clear resin to bring out the original colours. In her office is an entire closet with shelves containing dyes specifically made for pysanky and blank eggs of all kinds.

Moskaluk Rutkay, 62, prefers calling the process of creating pysanky "writing" rather than decorating, as the word pysanka is derived from the Ukrainian verb for writing. She's been writing eggs since she was five years old when her mother took her to a pysanka class at St. Volodymyr's Ukrainian Orthodox Cathedral on Bathurst Street.

Her mother came to Canada as an eight-year-old in 1933 and her family first settled in Prince Albert, Sask. to become farmers; she then moved to Toronto to pursue nursing and subsequently met and married Moskaluk Rutkay's father. "It was all about clearing the land and building a house," she says. "When you're plowing the field, there's no time for pysanky. But she knew it was important to carry on the tradition so she wanted me to learn it."

Now Moskaluk Rutkay teaches pysanka-writing classes around the GTA and her pysanky can be purchased at St. Demetrius in the days leading up to Easter. They can also be found at Ukrainian gift shop Koota Ooma on The Queensway and Future Bakery's Etobicoke location on North Queen St. A workshop was held on the morning of April 19 (Good Friday) at St. Demetrius where she showed attendees the basic techniques.

Darcia Moskaluk Rutkay finishes her pysanka by melting off the layers of wax used to create its intricate designs. (Karon Liu/Toronto Star)

To create the pysanka's patterns, intricate lines and shapes are written on the egg with wax via a stylus-like tool called a kistka. The egg is then submerged in dye, with the wax preventing the dye from covering the written images. This process is repeated with more layers of wax and increasingly dark colours. When all the coloured layers are completed, the egg is then held to a flame to melt off the wax, leaving a colourful egg.

Every mark on a pysanka bears meaning. Moskaluk Rutkay has a collection of books filled with traditional Ukrainian folk art and patterns to incorporate into her eggs. A sun with rays beaming from it represents good fortune and happiness. A rake means prosperity while a basket weave pattern symbolizes knowledge. Dots represent Mary's tears over Christ's death and triangles symbolize the holy trinity of air, fire and water.

Pysanky are Ukrainian Easter eggs made of intricate patterns representing Ukrainian folk art. (Karon Liu/Toronto Star)

The traditional way of pysanka writing uses a raw egg rather than emptying its contents (the heavier egg also makes it easier to submerge in dye). This leaves it to chance on whether the egg's contents will petrify and turn into a solid mass that can be kept for decades, or simply turn mouldy and rot. Moskaluk Rutkay works with both intact and emptied eggs, though the ones she gives as gifts or sells to people are emptied out to prevent any risk of smelly surprises.

The Easter treat of choice for Ukrainians is paska: A rich egg bread that Moskaluk Rutkay flavours with a hint of allspice and orange peel. Like the pysanka, each paska loaf is also decorated with Ukrainian folk symbols. But unlike the Easter egg, the paska is wholly edible. Moskaluk Rutkay, who makes them for the church to sell, gave me a loaf as a consolation prize on bingo night and said that it makes excellent French toast, but I kept it simple with butter and a sprinkling of salt to let the spices shine through.

Each layer of pysanka is dipped in a special dye made to permeate the eggshell. (Karon Liu/Toronto Star)

Ukrainian cuisine has been a part of Canadian cooking since the late 1800s, when the first major wave of Ukrainian immigrants settled mainly in the prairies to become farmers. According to the latest 2016 census, 1.34 million Canadians identify as having Ukrainian roots with half of them living in Saskatchewan, Manitoba and Alberta.

The town of Vegreville, east of Edmonton, erected a 31-foot tall pysanka in 1975 to honour its Ukrainian community. Northeast of Vegreville in the town of Glendon stands the World's Largest Perogy, another giant roadside attraction honouring Ukrainian contributions to Canadian cuisine.

But Ukrainians weren't always welcome. During the First World War, Ukrainians living in Canada were labelled "enemy aliens" by the government under the War Measures Act. Thousands of Ukrainian-Canadians were sent to internment camps while tens of thousands more had to carry identification papers and report to the police regularly, according to the Canadian War Museum in Ottawa.

The art of pysanka writing suffered a massive blow in Ukraine before the Second World War when it was under Communist rule, where religious-based holidays were discouraged, according to historians, driving the art of pysanky underground or nearly forgotten altogether in the span of generations. It wasn't until 1991 when Ukraine gained independence from the Soviet Union that people picked it up again.

Pysanky are Ukrainian Easter eggs made of intricate patterns representing Ukrainian folk art. (Karon Liu/ Toronto Star)

The art of pysanka lives on, especially in Toronto, home to Canada's second largest Ukrainian community with just over 144,000 people (about 15,000 fewer than Edmonton but more than the entire population of Ukrainians in Saskatchewan). The annual Toronto Ukrainian Festival in High Park started hosting a perogy-eating contest last year. Social media has also helped the art form thrive again as Ukrainians in the diaspora, as well as non-Ukrainians learning to write pysanky, share images of their eggs (one of Moskaluk Rutkay's favourite pysanka artists is the self-taught, Nova Scotia-based So Jeo whose eggs can command thousands of dollars). With the rise of pysanka on the internet, Moskaluk Rutkay has noticed regional variations of pysanky emerging, noting that Canadians veer towards more brightly coloured designs that are heavy with starbursts and geometric patterns.

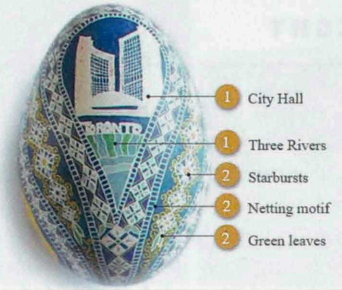
In addition to Moskaluk Rutkay teaching Torontonians from all backgrounds how to write pysanky, other Ukrainian churches and cultural centres around the city are doing similar workshops.

Folk Camp, a Canadian non-profit that aims to promote Eastern European cultural traditions, is holding pysanka-making workshops throughout Ontario leading up to Easter. One of the workshops is being held at the St. Vladimir Institute Ukrainian community centre in The Annex, which is also the location of Ukrainian Museum of Canada's Ontario Branch. In June, a pysanka exhibition will be held there in addition to a four-day pysanka intensive. Also, I just might pop by St. Volodymyr Ukrainian Orthodox Cathedral on Apr. 21 to try my luck again at pysanka bingo.

"I encourage people outside the Ukrainian community to teach their children, even if it's with crayons and food colouring," she says. "As long as the egg is being written, it symbolizes good over evil. That's what's drives me. I always believe good triumphs over evil."

Karon Liu

Editor's note: Karon Liu is the Star's food writer and he is based in Toronto. Follow him on Twitter: @ karonliu. Special thanks to him and to The Toronto Star for permission to reprint this article.



1 City Hall and the Three Rivers

City Hall and the Toronto sign are obvious landmarks. Below the Coat of Arms three thick, squiggly lines represent the city's three rivers: Humber, Don and Rouge.

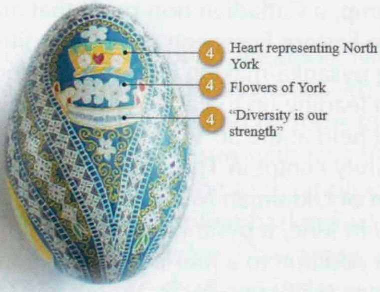
2 Ukrainian Motifs

The netting winding around the pysanka represent prosperity while the white starbursts mean growth and light coming out of darkness. Green leaves symbolizing good health can also be seen around the starbursts. The curvy lines represent all the winding roads leading to and from the GTA.

We challenged pysanka-maker Darcia Moskaluk Rutkay to create a Toronto-themed Easter egg using Ukrainian folk design. While doing her research, she came across the city's official Coat of Arms, created after amalgamation in 1998. Here are the symbols found on the shield that Moskaluk Rutkay incorporated on to a single goose egg. It took her a week to write.

3 The Green Alder-Leaf

The bear wears a charm representing Scarborough and the beaver wears a golden charm with a leaf from the alder tree. The alder represents the former City of Etobicoke, which got its name from the Mississauga First Nation who referred to the area as "Adobigok" or "where the alders grow."



4 The City Wall, more flowers and Toronto's motto

The Coat of Arms contains a crown-like feature that represents the city's duty to shelter and protect its people. On the crown are white flowers depicting White Roses of York, a symbol of the British House of York and the former City of York and the former Borough of East York. The red heart at the centre of the wall represents the former City of North York, whose slogan was "city with a heart." At the bottom is Toronto's slogan, "Diversity: Our Strength."

5 The Columbine Flower

The Coat of Arms is flanked by a beaver and a bear. The bear is wearing a collar with a gold hexagonal charm containing the image of the columbine flower, representing the former City of Scarborough. The hexagon shape is meant to resemble a honeycomb to symbolize productivity.

6 Blue and Gold

The pysanka's predominantly blue and gold colours are heavily featured on Toronto's Coat of Arms and are the same colours as the Ukrainian flag.

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